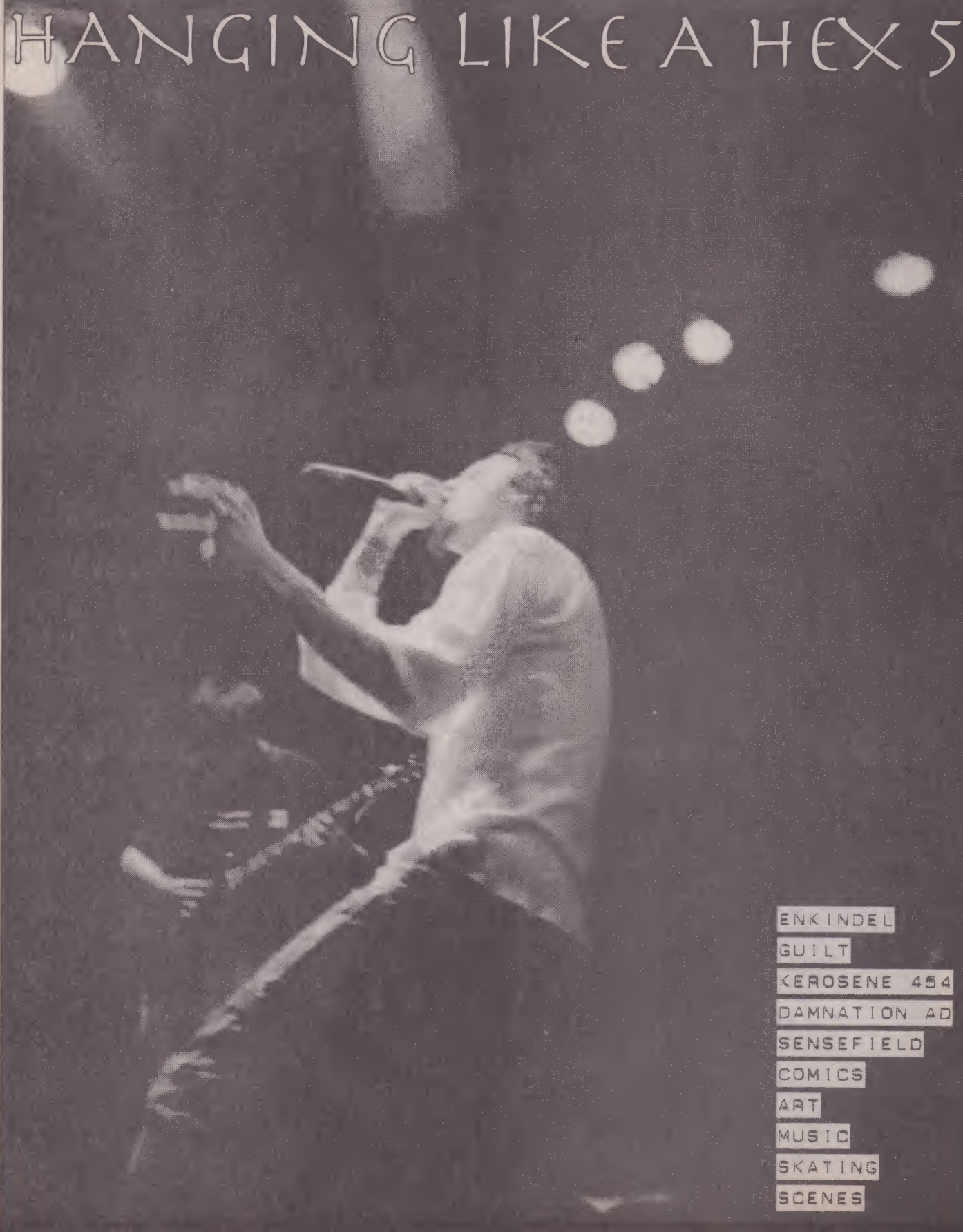


HANGING LIKE A HEX 5



ENKINDEL

GUILT

KEROSENE 454

DAMNATION AD

SENSEFIELD

COMICS

ART

MUSIC

SKATING

SCENES

hanging like a hex #5

did most everything:
RC Cola

contributing writers:
Nate "The Animal" Bliss
Paul "Hacksaw" Salamone
Kym "Ultimate Warrior" Fuller

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RC, unless noted otherwise

Thank you:
Kym, Paul, Nate, Pops & Burke,
John & K454, Ken & Damnation,
Scott & Sensefield, the Red
Ranger, Scotsman Press, Stan,
Gavin, Dave, & Owen (ya'll be
huge), Syracusehardcore, Buffalo
hc, N. Carolinafreaks in effect,
Mr. T. Hager, Daemon Kris did
nothing for #5

COVER OF BLOODLET @ THE SHOW
PLACE THEATER, BUFFALO, NY SOMETIME
IN APRIL I THINK. OPPOSITE OF KEN OLDEN
(DAMNATION) @BUFF. ST. IN MAY

Hi. Welcome to the first issue of HANG-
ING LIKE A HEX. So what is the number 5 doing
on the cover? Well, I'm actually picking up
where my old publication, IGNORANT HERO,
left off. It's just that between that publication
and this one some big changes occurred with
my layout, format, and my ideas. For instance,
I found that I could save scads of money by
using newsprint instead of Kinko's. Also, I'm
probably the worst salesman on the planet so
now that I have cheaper printing costs I can give
this out for free (as long as those advertisers
keep scrapin' the bottom of their pockets). So
anyway, I'm about halfway done with this little
endeavor and I have only about three weeks to
spare so I can't put a table of contents for you.
I guess you'll just have to look and find out for
yourself.

HANGING LIKE A HEX is a free publica-
tion, but if you want alot of copies to distribute
at your local record store or hardcore show, or
even to your friends, please try to include some
postage stamps or a couple bucks. Thanx!

I distro a few things as well(zines are \$1, 7" are \$3):
HALF #2,3..GUT INSTINCT #1..IGNORANT HERO #2-4...
OPTION,"In Memory"7"..BASEMENT BLACKLIGHT
WRITING(poetry),HOLLOW SHELL (poetry), and
SHADOWWALKER#1(it's onea' them funny books)

HANGING LIKE A HEX
615 SECOND ST.
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Sensefield. "Building"

Kerosene 454. "Situation At
Hand"

Black Flag. "My War"

Jawbox. "For Your Own
Special Sweetheart"

Texas Is the Reason (all)

Deadguy. "Fixation On a Co-
Worker"

Far. "Tin Cans With Strings
To You"

RATM. "Evil Empire"

P.O.R.. "Who Dares...Wins"

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Letters

*WOW! I already have some mail! I love getting mail
by people I don't even know. But this letter isn't any
chitchat, howdydood type hooah. It has to do
with something a bit more serious:*

Dear fellow 'true' punks (you know who you are):

First of all, I want to apologize for such a cheesy form letter, but I feel the need to tell as many people about this as quickly as possible. Please feel free to make copies of this letter and send 'em to your friends, or better yet...just print this in your zine.

We have all witnessed the sudden rise in popularity (aka, exploitation and commercialism) of our beloved punk rock by the likes of radio, MTV, and Rolling Stone. We have also witnessed the mass accumulation of wealth by such indie labels as Epitaph, Lookout!, Fat Wreck, and Dischord and have even seen the major labels scramble to cash in on our scene.

If you thought this was bad wait 'til you hear about the biggest con going! At least Lookout!, Epitaph, and Dischord are straight about their dealings with 'the man'.

You will all be hearing about a new, 'cool', indie label called KUNG FU RECORDS, which is run by Joe and Warren of the Vandals. The truth is that this label is funded by TIME BOMB RECORDS which is a subsidiary of BMG, probably the worst of the large record company scum. The guy who owns TIME BOMB is a major dude from ASM who also manages the Offspring and Rancid, get the picture. But that's nothing, here's the good part...

The deal goes like this...Time Bomb is afraid that none of the punk bands that are worth anything would want to sign to them because the band knows it would be signing to BMG, so they set up an indie label from which they can grab an artist AT ANY TIME!!! Who would think an indie label run by the Vandals wouldn't be legit? However, this is a scam. Time Bomb can claim any KUNG FU band as their own at any time. Imagine being signed to an indie label only to wake up and find that you are the latest MTV buzz clip because some asshole sold you out to Time Bomb Records...what the fuck! How fucked up can this 'business of punk' get?

It's bad enough to sell out punk rock, but this shit is just fucking ridiculous. Stay aware. Stay punk. Stay away from Kung Fu and Time Bomb.

Joe Bruce
1249 17th St. Apt. F
San Francisco, CA
94107

Joe,

Thanks for the information. It does bother me that punk rock is being gobbled up by corporations but lately alot of big labels have given in to the artist, allowing them freedom to do as they wish. Also, alot of bands sign so that they can do something with their life and be able to pay rent while doing something they enjoy. Examples are Sick Of It All who sound and act the same as ever. Even Green Day sounds like they did on Kerplunk!, except now they're huge.

Anyway, my point is that it's not necessarily a cardinal sin to sign away to a major. Sometimes it's pretty good. But the label you speak of just sounds really stupid. Anyone who would devise some corny corporate plot such as that must be smoking crackballs or any equivalent household cleaner. You are right that it's ridiculous and it almost makes me laugh at how low some big labels will sink just to get our money.

-Ryan



Kerosene 454

One can argue that hardcore was born in DC with the introduction of bands like SOA, Teen Idles, and of course Minor Threat. Yet no one can escape the fact that a particular breed of punk rock/hardcore emerged and continues today in what is commonly known as the 'DC sound'. I picked out two DC bands who I think are mutating that sound of the area and doing things not quite associated with the 'DC sound'. Highlighted are are Ken Olden, guitarist for low-end metal monsters DAMNATION AD and John Wall, bassist for prog-punk-indie-noise-jam-out- whatever outfit KEROSENE 454. Both are making people think twice before realizing that you can't just slap a sound on a band based solely on their scene. They filled me in on their thoughts about the city they call home.

R: From what I know, alot of moving around took place in the formation of this band. Could you give a little history of the band?

J: Me and my brother Jim (guitar) are from Arizona and used to be in a band called Wind Of Change that was into the hardcore scene. It was a straightedge band. We did a US tour but then broke up. We stayed in Arizona for a couple years and then around '93 we moved to California, in LA. We played around there, trying to get something together. That took nearly two years. We met Erick Denno (guitarist/vocalist) who was going to school in Arizona but was from DC, he moved to LA to play with us. Then we moved to DC because LA was just a real bad place. We also knew some people in the East and eventually we met Darren, who played drums in Glendale, he was from Pennsylvania. Then we all got together.

R: From coming from all different areas and eventually moving to DC do you find yourselves influenced by the DC sound?

J: I think we've all been influenced by the DC sound/scene but we're also influenced by all sorts of different things.

R: If you could describe your sound, what would you say?

J: I don't know. I get asked that all the time. It's not really hardcore or punk. It's all different. Progressive maybe? Who knows. I don't think it's straight-up rock, I'd hate to be just straight-up rock. We're trying to do something different.

R: Well, there is an obvious change between early stuff like 'Two For Flinching' and up to 'Situation At Hand'. Do you think ('Situation' producer) J. Robbins (of Jawbox) had anything to do with the sound you now have?

J: No. All he did was help get our sound on tape. We recorded the way we sound. He didn't change anything but helped us do the best that we already do. He helped with the mix and suggested things like, 'you could play that better' or 'that wasn't quite like the live performance' and stuff. It helps to have someone who listens to your band alot and knows what you sound like.

R: OK, but 'Situation' has a much more,...'hummmable' approach than more brash singles like 'Blown Clean' and 'Some Walk'. Is that on purpose?

J: I wouldn't say it's on purpose. That's just the way we were writing at the time. It was somewhat melodic. I like to hear a song you can hum along to, not like poppy, cheesy songs. Like you can even find melody in utter chaos. Sonic Youth could do that, earlier in their career; even Drive Like Jehu. I guess it's just there and happened that way. We just write stuff like that. It's not really conscious, it's just drilled in from our influences to write like that. We never argue over parts, that's just how it is.

R: Getting to writing, I've heard that you guys practice around five days a week. Like, I don't know what you do for a living but obviously the band must make up a big part of your life- is it something you would like to live off of?

J: I guess, under certain circumstances. If we could live off it like Fugazi does that would be great. If we had to get all professional and had to do it like it was a job it just wouldn't be fun. But it's not like we practice five hours a day, five days a week. We'll come in most days and work on stuff for like half an hour to an hour. But we also have to retain tightness so we have to practice stuff that we play out and that takes up time. Writing new stuff takes awhile too, we might work on a new song for a whole month.

R: This may be out of your territory but what about the lyrics? They seem pretty abstract. Some seem to be personal and some seem to be addressing particular subjects.

J: Yeah, that's all Erick and Jim. They write all the lyrics. It's mostly pretty personal or personal situations. If there's a point being made it's from a personal standpoint. Like I'll read over the lyrics but I really can't tell what's going on sometimes. Sometimes I'll have an idea of what they say but sometimes I won't feel like buggin' them about it.

R: How do you feel about bands like your self and Damnation who are expanding the boundries of what is usually considered the DC/Dischord sound?

J: DC has many aspects. They're just one part. There's what they do, there's college-y type stuff like Delta 72 and the Make-Up. All those bands are expanding the sound. What a band like Damnation is doing is more hardcore/metal, but if they were on Dischord they would definitely be expanding things.

R: In that case, how do you feel about the state of the DC scene and the music of the area; where it's going and how it's changed in terms of the sound associated with it?

J: It's just changing all the time. Like there's Blue Tip and they're just rock. You'll hear the DC sound in their music but it's rock. You'll hear the sound in us. Some bands like the Make-Up did their own thing and took off. Why try to sound like someone else? Try and warp that sound as much as possible.

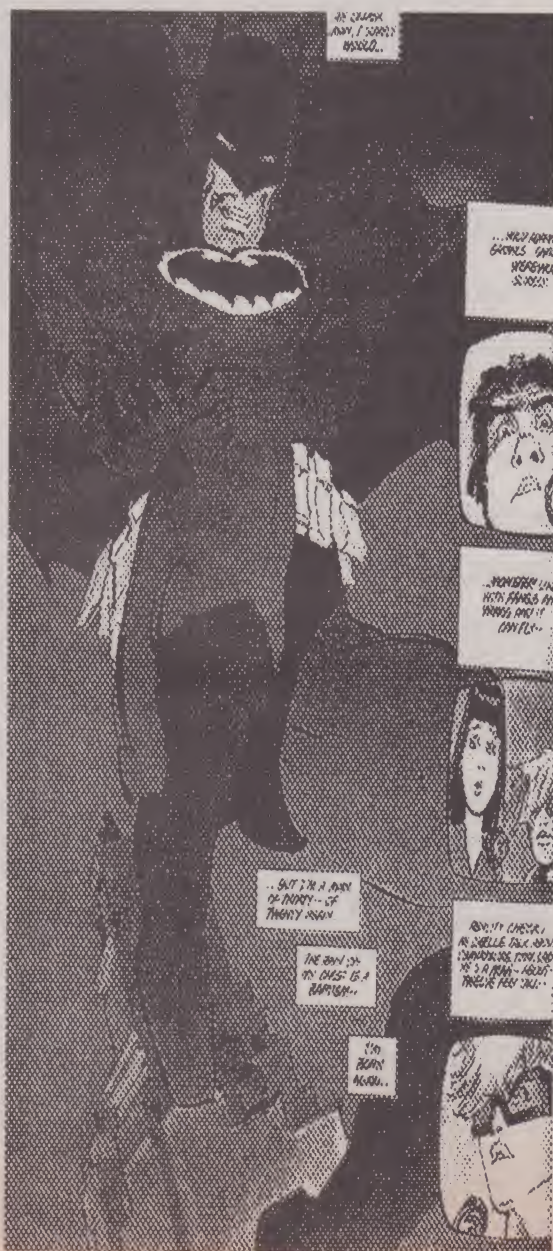


by
Nate
Bliss

Comic books certainly have potential for anything, like any other art form (YES it is an art form). Potential for greatness, to revolutionize art the way we see it; or the potential to fall further and further into the commercialized market septic graveyard. It's hard to believe that the now- laughable Marvel-mess is what Jack "the King" Kirby helped found all those years ago. It seems that for every positive quality that comics have there are five blemishes that grow from it.

But like all other forms of art, it is subjective. If you think people like Rob Liefeld or Todd McFarlane are the best things since sliced bread well that's just fine. But there IS a line between liking an artist or writer, and recognizing a good sequential artist. I have learned alot about sequential art as an art form and all it took was a couple of books.

BATMAN TM DC Comics, SAM&MAX TM Steve Purcell



RECOMMENDED READING

If anyone enjoys comics, or wants to persue a career in the field, there are a few foundation books I believe you should pick up.

UNDERSTANDING COMICS, by Scott McCloud

If you only get one of the three describe here, then this is the one. It is the most intelligent explanation of comics ever printed. It covers mainstream, underground, strips, manga, EVERYTHING. Questions you've ever wanted to ask, and questions you never knew you had are answered in this book. I will stop my ranting and raving and simply say: **BUY THIS BOOK AND READ THIS BOOK.**

WATCHMEN, by Alan Moore and Dave Gibbons

Watchmen takes place in a world where superheroics and vigilantism are outlawed (unless heroes focus their talents for military means). So the majority of superheroes in this world have on to a quieter life, until something happens. A 'mask-killer' conspiracy begins to come into play, where former heroes and villains are being killed off one by one. Soon the old days come back to haunt these former heroes with their uncomfortable past, only to prepare them for a potentially dire future. This is probably the most realistic portrayal of super heroes ever printed (it is, however, a long read, a story that should be read nice and slow).

THE DARK KNIGHT RETURNS, By Frank Miller and Klaus Janson

It has been ten years since the Batman has been sighted in Gotham City. In his absence the city has deteriorated moreso than before. Bruce Wayne has gone on to live an easier life, and finally has peace of mind. But it isn't long before his past catches up to him and his cape and cowl come out of retirement. This is a story of the Batman in a world that isn't ready for his return. The Dark Knight Returns is in the same vein as The Watchmen, but because of the familiarity of all the characters, it is a little easier to take it all in.

As a rider to the Frank Miller catalog is his ongoing serial, **SIN CITY**. In fact, most hardcore kids should be famillar with his artwork- you can't look through a bin of fanzines without someone ripping off a **SIN CITY** panel. This guy is a master of black & white and lights & darks. **SIN CITY** is a must for anyone into gritty-city dirty dealings and backstreety brawls, knife-weilding, gun toting, too real-to-life vigilantes set to the plot of a corrupt city that never sleeps (especially stories featuring lunkhead hero Marv). Don't look for any Punisher rip-offs here because the heroes wear jeans, not spandex, and carry 9mm's, not bazookas. Miller does both the writing and the art honors. You can find it under Dark Horse/Legend Press.

MUSIC

BLANK. "Letter To No One"- As a band out of Louisville I'm surprised by the particular sound this band displays by opting for more of a hardcore crunch than the usual college-rock overtones associated with that scene. As for their brand of music- I'm not real impressed. I've heard it all before- some crunch here, lyrics that look for sympathy like Barkley looks for a hoop. Through all this though the second and last song are saved by some interesting hooks. Perhaps with a little bit more time Blank could develop into a more original group. (Toothless Records, PO Box 6731, Louisville, KY 40206)

BLOODLET. "Ethneogen"- It's Bloodlet, don't expect any less. All the abstract brutality and intensity associated with this band comes off on this full-length with no compromise. From the opening riffs of "Brainchild" to the spiraling decension of "95", once it starts there's no coming back from the black undertow of this monster. I want to drown in this music. Three previous songs are nicely redone, plus six new ones filled with mind-boggling lyrics, raw intensity, and even some bluesy/jazz-tinged breakdowns. Extra nice artwork too. (Victory, 1837 W. Fulton St., Chicago, IL 60612)

BLOOD RUNS BLACK. "Cast Into Eternity Within Duration Of A Moment"- God damn, you just don't get any angrier, pissed off, or heavier than BRB. Remember that fat guy who got knocked off in "Seven"? These guys weigh in musically more than that guy and Crobar combined. Like brick after brick falling on your head this is totally relentless. Amazing drumming, fronted by thick-as-morning wood guitars, and vocals that are reminiscent of Starkweather give you a disc that you better put on a crash helmet before listening to. Oh yeah, if you wait six minutes after the last song there's a bonus track, by a now-defunct band called Train Of Anguish where BRB's ex-drummer does vocal honors, that'll rock your ass. (Harvest, PO Box 704, West Chester, PA 19381)

BY THE GRACE OF GOD. "For the Love Of Indie Rock"- Another Victory side project, this time focusing on those crazy Louisville fellas who rock out in a real cool style. Parts of this remind me of Ignite while other parts are just fast. In other words, you won't find any cheesy, melodic breakdowns (whew). Nice lyrics that totally stay hc and sex but in a poetic manner. Featuring Rob Endpoint, Duncan Guilt, Jay Empathy, Jon Falling Forward, and Tom Enkindel. This is only an EP but it's OK because it rocks. (Victory, 1837 W. Fulton St., Chicago, IL 60612)

ENKINDEL, "Some Assembly Required"

If you aren't familiar with that Kentucky style of punk rock by now it's about time that you got out of the cave you've been living in and bask in the sun of this awesome scene. Perfect example of this are longtime Louisville mainstays Enkindel, who drop a nice slab of rock on their first full length. I'm going to skip the raging yet melodic tag that so vaguely describes so many bands of this genre because Enkindel rises above that by just playing good hook-filled rock. Plain and simple. And if the incredibly slick packaging doesn't get ya' then just take my word for it- it's good. (Initial, PO Box 251145, W. Bloomfield, MI 48325)

FORT KNOX, "Welcome To the Murder Capitol"

When do gangsta rap and Damnation AD meet each other at a crossroads? When Ken Olden drops a side project that I'm not sure whether to laugh at or praise for being pretty decent. In fact, I think this is the first straightedge gangsta rap album (next to old Public Enemy) and bound to give Rob-R Rock a run for his money. Hardcore references abound ('I'll be the judge 'cause I'm bringing it down') over bass heavy beats laced with slight R&B tinges bring back a hip-hop sound reminiscent of early 90's acts like KMD and EPMD (except for the lyrics). I suppose Ken Olden is a pretty good MC but he should probably stick to his Les Paul. A good effort though and worth a listen, or a laugh, you decide. (Check Your Head/Lost and Found, Bunteweg 1, 30900 Wedemark, Germany)

HANDSOME 7." NYC pop-core. This is like a wet dream of 'ex-members of...' coming together for a happy session. Two songs of bouncy hardcore that have singy parts and stompy sections bound to make you feel bubbly. If you didn't know, the band features Petey Hines (ex. Cro-Mags) on drums and Peter Mengede (ex. Helmet) on guitar. Recently added to the lineup is Tom Capone, formerly of Quicksand. Get happy. (Full City Blend, PO Box 166, Stuyvesant Station, NY, NY 10009)

HATCHETFACE. "Vol. 2"- Whoh. Can you say Nuerosis? This is like listening to "Pain Of Mind" if it had unreleased tracks. All these bands these days, trying to be as crazy as they can. I tell ya' Deadguy started something- bringing back that crazy ass style. Anyway, I guess this is alright. It's a bit one-dimensional at times though. "Stick Figure/ Authority Figure" definitely reigns supreme on this with it's fat bass and completely maniacal breakdown. (Figure Four Records, 35 Ellab Latham Way, E. Bridgewater, MA 02333)

INTEGRITY, "Humanity Is the Devil"

I think that if you gave Integrity an insane budget (more than they get now) they would drop something that would blow up your stereo and unleash hell on earth. On their newest EP they come pretty close. Yup, it's all out metal with more solos than the oceans got water but it's all good. The songs stay pretty fast and send the cowards

running as usual. It's the last track though that brings it all home. I dare you to listen to it late at night with the lights off. If you haven't shit your pants in fear by the end of it your lying. You'll have to hear it for yourself, it's pretty crazy. (Victory, 1837 W. Fulton St., Chicago, IL 60612)

JESUS LIZARD. "Shot"- If this is a band that you at all give a doosy about you'll notice that every record they've released is a four lettered word (Goat, Show, Down, Head, Liar, etc). So the ever uncompromising JL serves up it's first major label platter of odd, bass heavy, drunk-punk craziness (again). All I gotta say is Dave Yow learned English and is at least half understandable this time around, which is OK. Obviously sharing alot in common with Iggy Pop, there is also an 80's new wave punk sound apparent on 'Shot'. This is a great album but they will never write another "Boilermaker" or "Gladiator", which is too bad. Then again, the Jesus Lizard satisfies enough that I'm sure they'll never have to title an album "Shit". (Capitol Records)

OPTION 7." On a 'reason to like' tally Pennsylvania's Option goes one for three, yet still manages to take the upper hand. First, I saw them and wasn't real impressed. Second, I tried distroing these things and no one wanted them (perhaps I'm just a bad salesman). But thirdly, I listened to this and liked it. It's a nice three songer and the recordings good. Big, crunchy sound mixed with decent, slightly-singy vocals give me enough reason to recommend this to others (and it's not just because I have a bunch of them sitting around in my house). (Acension Records, 612 Deacon St., Apt. 1, Scranton, PA 18509)

THE PATH OF RESISTANCE. "Who Dares...Wins"- This is basically Earth Crisis and Framework with a lineup rotation and a little spice thrown in. But if you're looking for the sound of Earth Crisis (slow metal stomp) check out any rip-off band crowding the scene until their next release. The side project Path Of Resistance reminds me more of Integrity or Brotherhood with it's particular sound in which old school meets metal with some extremely intense breakdowns. Throw in three (sometimes four) different vocalists trading off lines and get ready for some X'ed up, hooey wearin' kick-ass hardcore pride. I think every song is about straightedge which is pretty cool because no one has made it sound better in a long time. Cuse represent! (Victory, 1837 W. Fulton St., Chicago, IL 60612)

RAGE AGAINST THE MACHINE. "Evil Empire"- After a four year hiatus and rumors of a breakup, RATM return with their sophomore release. And if you think they fell off don't believe the hype. There's definitely progression in the music as far as experimentation goes but maintains the same sound that put them on the map back in '91. On the disappointment tip, if you're looking for anthemic, sing-alongs like, 'fuck you, I won't do' what you tell

look elsewhere. This time around lyrics stay political but get alot more social, focusing on subjects like class systems, racism, and family. It sounds PC but believe me, it's not. "Down Rodeo" is probably the best for lyrics but for the stomp section check "Bulls On Parade". (Epic Records)

SEPULATURA, "Roots"- When Rage Against the Machine came out the style was original and fresh. Then countless others ripped them off, some sounding good, some pretty bad. One of those bands that have commonalities with that Rage sound is Korn. But they're different enough to call their sound their own. Now it seems that bands want to suck off of Korn, one of which being Brazilian metal ogres Sepultura. Hell, Jon Davis of Korn even wrote and sang on one of the songs on the new album, "Roots". Yeah it's Korn-ish but still manages to hold my interest with diverse, tribal percussion going head-to-head with the heavier-than-thou metal ethic of this South American quartet. A bit too long for it's own good but the first half rules before running out of steam. Time to tune down. (Roadrunner Records)

SNAP JUDGEMENT, "If Integral, Essential (Unnecessary)"- If this didn't have a label on it I would swear that Helmet had cut an album somewhere between "Strap It On" and "Meantime" and sent me a copy. So, yeah, it kicks ass. Very flowing, low-end, driving, thick-ass hardcore fronted by growling vocals got caught in a nice production and made these guys sound pretty professional. Even the lyrics remind me of something that Page Hamilton would write. The music isn't as 'stop-and-go' as Helmet but the sound is definitely there without coming off like a bad rip-off. A must for your own pre-planned killing spree. (Cellar Records, 116 N. Preoria Ave., Dixon, IL 61021)

STARKWEATHER, "Into the Wire"- Looking for a beginning and an end to Starkweather is like looking for Jimmy Hoffa- it's just too much effort. Pile driving riff after riff brings songs to hell-on-earth levels of power only to dive into stripped-down melody-laced singy parts. And just when you think that the volcano's simmered, vocalist Rennie Resmini lets loose with some gut wrenching growls that, if you check the lyric sheet, could be poetry in motion. Musically these guys play their metal like champs, extremely intricate and original. Evil as shit songs that clock in pretty long backed by absolutely mind-fucking lyrics bound to make you run for the hills once that double bass kicks in. If you like your metal played like John Doe from "Seven" wrote it, do not pass this up. (Edison, PO Box 42586, Philadelphia, PA 19101)

TEXAS IS THE REASON, "Do You Know Who You Are?"- If I knew nothing about this band I would never have guessed that half of them graduated from Shelter, Resurrection, and 108; but everything



The Victory crew keeps churning out records including *The Path Of Resistance* (top) and *Integrity* (bottom)



changes with time. That fact couldn't be more obvious on TITR's first long-player. The 'big Texas' sound from the 7" shows it's face on about half the album while the rest is, well, pop-rock. I mean, these guys could be opening up for the Gin Blossoms if they wanted (not like they would or anything). It's quite a good listen and while much of it is very mellow there's something in it for all. If you like a good groove, there's good groove. If you like melody there's a picture of these guys next to the dictionary definition. (Rev-elation, PO Box 5232, Huntington Beach, CA 92615)

WARZONE, "Lower East Side"- I know I've dissed these guys before for being cheesy and I know that that can't change by releasing an album that already came out. Nothing personal against Warzone, I like them. But some of the new stuff is a little lame at times. That all changes when you throw on "Lower East Side" (a re-recording of the long out of print classic) which is a good, honest hardcore record. Loud, fast, pissy, and no-holds-barred; how it ought to be. Big old props to "We're the Crew". What's with the sermon at the end? (Victory, 1837 W. Fulton St., Chicago, IL 60612)

DEMOS:

FIRST BORN- I understand that you all are only about fourteen but please learn to play your instruments and leave trying to be Earth Crisis to Earth Crisis. The 'Goomies' sample in the beginning is cool though. If this were sent to me I'd try to say something nice but a friend of mine got this through some Internet schmoozing and hearing it moved me in inexplicable ways. I had to write something. By the way, what the hell is "the sixth pillar of ascending dissension"? (900 Forrest, Wilmette, IL 60091)

MINDSET- Buffalo speed-metal core much like Sheer Terror in terms of anger. Pissy, metal, fast, insane, and murderous give this five song demo warped justice. They came to chew bubble gum and kick ass but they're out of bubble gum. Do yourself a favor and introduce yourself to some insane kids from around the Buffalo way. (Eric, 410 Broad St., Tonawanda, NY 14150)

N e C e S s A r Y i N p H o :

- ON BUFFALO (and surrounding areas) SKATEBOARDING IN THE 199SICK...

I think a lot of people would be quite surprised with the size of the **Western NY/Ontario Canaduh** skateboarding community. Even if our increasing numbers didn't phase them, perhaps the recent numerous events and accomplishments our community has and continues to work on would. For starters, anything that has happened within the skateboarding community is not possible without the help, dedication and contribution of many skaters (and non-skaters). You all know who you are and you deserve a phat pat on the back. Nothing we have (had) should be taken for granted. When **Discovery Records (Main St, Tonawanda)** started selling skateboard products, skateboarding became much more accessible to a lot of local suburban skaters that often couldn't find rides downtown to **Urban (Elmwood Ave, Buffalo)** or afford their prices. With the accessibility of skateboards, came a growth in the population of skaters. Over the winter, a church out in **Wheatfield** opened the doors of their gym to for 2-4 hrs every Thurs night. Near the end of winter, the skaters from NT and NF contributed their ramps, manual pads, slider bars and started having monthly skate jams in the parking lot of **Meadow School (Meadow Dr, NT)**. The turnout and success of each skate jam has been progressing and has given the local skaters more exposure than they usually receive. At approximately the same time **Discovery** started selling skate products, **Lowrider skate/snowboarding shop (W. Utica, Buffalo)** opened. For **Buffalo** indigenous skaters, this shop offers the most recent selection of **DLX** distributed products as well as other companies with prices more affordable and an attitude much friendlier than **Urban**. It wasn't long before **Quessyde skatepark/shop (Lake St)** opened just 20 minutes above **Buffalo** in **St. Catherines, Canaduh**. Apparently, the Canadians were fed up with the terrain at **Suds skatepark/shop (Ontario St)**. The park, considering its limited space had as much to offer as possible with a 6' quarterpipe, some crazy ass transitions, a few flatbanks and a pyramid with funbox/slider bar on top. I was quite impressed with the turnout and enthusiasm for the **Alien Workshop/New School** demo held there. However, **Quessyde's** existence was shortlived due to complaints in regards to their excessive partying and disturbance to surrounding homes. Rumor has it that since the closure of the park, the owners of **Quessyde** have opened a shop somewhere in **St Catherines**. Ironically, around the same time **Quessyde** closed, the **Buffalo Skatepark (Washington and Virginia, Buffalo)** was opened with the help of **Lowrider** and many contributions of all sorts from local skaters. Our (and I type that proudly) park still isn't exactly what we'd like it to be but it's better than nothing (and nothing is all we've ever had, with the exception of **BTI** in **NF** which was really more of a crack house than actual skatepark). Our park consists of 2 quarters pipes, a pyramid, fun box, some manual pads and flatbanks. Unfortunately, the city has been giving us a lot of shit with the warehouse where the park is located. If things don't work out with the present warehouse, efforts will be made to relocate the park. As it is, besides being just a park, the owners are hoping to open a night club at the warehouse. For the rest of the summer, I will be setting up shows and working on scheduling demos at the park, as long as we have it. There will be a **Consolidated** demo at the end of August. **Urban** is putting on a **Toy Machine** demo, whose whereabouts are unknown to me in the near future. The **Invisible** team will be visiting **Suds** sometime this summer. Besides that, there are 2 spots that I've recently been turned onto. The 1st is the **Beasely Bowl (Caroline St, Hamilton)** which is a cement laden outdoor park and the 2nd is downtown **Toronto** in general. There are so many rad spots there, I don't even know where to start. Not to mention, the last time I was there, I was graced with the presence of 4 **Alien Workshop** pros. If you can't make it to **Canaduh**, there's plenty of local spots such as **City Hall, Bison Stadium, KMB, St Alberts, Pediatrics, Grant School, Niawanda Park, NT Fleet Bank, Meadow School, Sheridan Meadows, North and South Campus...** just look around, the pavement will find you. Maybe you're wondering why you received this newsletter or what the purpose of it is. I was asked by a friend of mine in **Syracuse** to write an article on skateboarding for his newsletter (as I'm sure this will be featured in it) but as I was typing this, I realized how important communication is within our community. The only way we can make skateboarding as great as it is in other cities and get people to want to come and get stoked about things here is to communicate with each other. It will only be as good as we make it and so far, things seem to be going good but there's always room for improvement. Have a safe and happy summer. Hope to see you in the streets or at the park. Latah skatahz...

If I have missed anything, if you want to know how to get here or to any spots, please feel free to contact me c/o of my skate/snowboarding/hc zine:

TARPIT, 1266 Greenbrier, NT, NY, 141201917
or my email address: **kym.fuller@airsep.com**
these addresses are temporary and subject to change in sept

For **Buffalo Skatepark** hrs and skateboard products, contact:

LOWRIDER skate/snowboardshop
7168856729

Just off the corner of W. Utica and Elmwood in Buffalo

zines

ANTISOCIAL BRAT #2

(26pgs., copied, 8 1/2x11, \$27)- More personal writing and lots of Calvin & Hobbes (gosh I miss them) from New Jersey's queen of stubbornness. Still cut & paste but alot of progression in the writing dept. My only complaint is the nasty photo quality. (626 Brickhouse Rd., Princeton, NJ 08540)

CONGLOMERATE #1

(44pgs., copied, tiny, \$1/ stamps)- Little tiny project zine by Kym Half/Tarpit zine. Lots of writing, pics, reviews, and interviews with H2O and Tugboat Annie...and CLUTCH pics! Ahh...(1266 Greenbrier, N. Tonawanda, NY 14120)

DESTROY BABYLON#2

(72pgs., copied, 8 1/2x11, \$2)- Man I love hardline zines simply because there's always so much to read and plenty of information to take in, even if you're not hardline. This puppy's got Captive Nation Rising, Earth Crisis, a fake interview with a hunter, and plenty of articles that are really good. Totally worth it. (Cincinatti Hardline, PO Box 40941, Cincinnati, OH 45240)

PEENCHYBUGS #1

(30pgs., copied, 8 1/2x11, \$1)- CA zine focusing on silly stories, poetry, 'buzz' music, and, well...just goofy stuff. Plus a profile on the band Mostica. Read this when your sitting around on a lazy day. (2340 W. Cleaveland Ave., Box #265, Madera, CA 93637)

OUTBACK #16

(52 pgs., newsprint, 8 1/2x11, \$3)- All I can say is that those kids at Outback have totally outdone themselves! Totally slick, full color cover with write ups on about every band, in every genre of music imaginable including Texas Is the Reason, Deadguy, Lagwagon, Gameface, Orange 9mm, Shift, and Automatic 7. Lots of reviews and scene info. Florida's best zine. (PO Box 780132, Orlando, FL 32828)

PYRHIC VICTORY #1

(88pgs., copied, 8 1/2x11, \$2)- Hardline meets emo zine- I think that's a first. Plenty of articles on Animal Liberation, Direct Action, bad cops, reviews, and emo writing. Plus nice interviews with Face To Face, Deadguy, Into Another, lots of thoughts from Jello Biafra, and tons of pictures. A Syracuse zine that's got all 'ay need to remain entertained for weeks. (918 W. Lafayette Ave., Syracuse, NY 13207)

RUMPSHAKER #3

(44pgs., offset, 8 1/2x11, \$2)- You all probably have this but I love it so I'm telling you anyway. Funniest thing coming out of New York, hands down, but quite heartfelt as well. This one's got Phallacy, Tim Huckins (when he was in Deadguy), Bloodlet, Falling Forward, and even Slayer. Hell yeah. (72-38 65 Place, Glendale, Queens, NY 11385)

SECOND NATURE #4

(72 pgs., offset, 8 1/2x11, \$3)- Probably the best hardcore zine going today. Jam packed with reviews, photos, ads, and plenty of interviews with musicians and atheletes like Matt Hensly, Enkindel, 2 Line Filler, Damnation AD, and Despair. If you're looking for lots of stuff, get it. If you're looking for emotion then you probably want to look elsewhere. (PO Box 11543, Kansas City, MO 64138)

STREET LEVEL ARTISTS #3

(20 pgs., copied, 8 1/2x11, \$2)- Upstate grafitti zine with art by crews nationwide (just piecebook sketches). Lots of mind-blowing art and a Lords Of Brooklyn interview. Needs to be bigger though, considering the price. (8784 Radburn Dr., Baldwinsville, NY 13027)

VITAMIN PIG #1

(56pgs., copied, 8 1/2x11, \$2)- You're going to want to forward your mail to this one. It pretty much fell of the face of the earth, but if you can get your hands on one it's worth it. Nice layouts and articles on capital punishment, plenty of reviews, and pics. Interviews with Life Of Agony, Contagen, and Deckard. (3215 Ira Hill Rd., Cato, NY 13033- FORWARD)

HANGING LIKE A HEX is happy to review any zine that comes it's way!

these Buffalo sk8 pics
by Kym Fuller

VICTORY VS. REVELATION: WHO STOLE THE SOUL?

There's been particular times when people have felt betrayed by certain individuals for changing their ideals in light of fame. Often they are labeled 'sell outs'. Those two little nasty words spread around the underground music scene like mad, causing a buzz about him, her, or them; and soon blasphemy ensues. Like the kid who 'sold out' the X on their fist for a beer in their palm, to forever be excluded from another show for the rest of their days. OK, I'm getting off track but by now you get the idea of what a 'sell out' is and how one can feel about being marked that way. There's been countless examples, mostly revolving around our favorite bands: Quicksand, Sick Of It All; down to Sonic Youth and Green Day. Did any of them sell out? It's debatable depending on who you ask. My general opinion is that most of them didn't sell out- people started buying in. So before any of these bands hit the big time they were supported by independent record labels. Are they exempt from observation? Take the hardcore scene's most established labels: Victory (home to Earth Crisis, Snapcase, Bloodlet, Deadguy, etc.) and Revelation (Sensefield, Texas Is The Reason, State Of The Nation). Both have large distribution, quality bands, and alot of money to play with. Did they 'sell out'?

In other words, did these once small labels give in to the masses and more money at the expense of the kids who supported them from the start? I think to determine this each label should be reviewed and analyzed.

To begin with, we have hardcores first real label (excluding Dischord), the infamous Revelation Records who, so long ago, documented New York hardcore and it's heroes. Never, anywhere else, will you be able to get classics like "Start Today" by Gorilla Biscuits, Youth Of Today, or "Bringin' It Down" by Judge. The number of people who collectively cashed in on these records (and henceforth had their lives changed) is mind-boggling. Then around 1990 the label started doing a few more experimental things, like releasing the Quicksand EP and the Sabbath-influenced Into Another debut. Both these releases would have been rad in 1988 but totally not in Revelation style at the time. Well, eventually those classic bands of the late 80's split up and the status quo became bands like Into Another and Quicksand (both received with hesitation at first). More bands in a post-hardcore, post-whatever sound followed including Sensefield, Engine Kid, and (speaking of expanding your boundaries) Iceburn. So let's take a comparison of a presently established Revelation band- Sensefield- and one from their earlier era- Gorilla Biscuits. Difference? Oh yeah. So tastes and styles change and that does alienate a few. And since Revelation has been a stepping stone for many of it's bands to bigger labels of late (CIV, Quicksand, Sensefield) these bands must be making money for the label (because obviously a major will look more at numbers than at a good hook). Where does the money go? Hopefully back into the scene and, hell, you work your ass off so put some back into your pocket too. So back into the scene, such as signing (cont'd)

new bands, promoting your bands, advertising, impracticality of packaging and distribution, that sort of thing. Well, I happen to be quite the industry browser and from what I see, where does Revelation score points? Definitely in distribution and quality of product. But do they sign bands frequently? Not enough in my opinion. And do they advertise well? I'll say this much- it's becoming rare that Thrasher will have ads but Alternative Press will have one monthly. As well as only advertising in slick fanzines like Trustkill and Punk Planet it's so-so. Revelation has, though, taken a couple labels under it's wing and developed them, such as Crisis (Onion, Beta Minus Mechanic) and exclusively distributes them. So add it up: music style takes a major shift, good quality, but aiming too high for a big buyout- hopefully that's not what Revelation is heading towards.

Now we have the new guys on the block- Victory. They are to 90's hardcore what Revelation did for the late 80's. Starting out with a few singles that didn't spark much attention, everything changed when a little band out of Syracuse, New York dropped a much needed bomb onto the scene. Earth Crisis redefined the sound of hardcore (I'm not giving them props just because I'm from Syracuse, it's a fact) and Victory reaped the benefits. Soon Snapcase and Strife were cutting albums and adding their names to the injection of brutally intense new hardcore coming out on this label. The success of the label, at this point, was being in the right place at the right time as far as I'm concerned. As more bands were snatched up diversity also increased. All varieties of hardcore are represented here- metal core (Earth Crisis), old-school (Strife, Warzone), angsty punk-core (Deadguy), emocore (Guilt), whatever. And in the wake of EC's first full-length, "Destroy the Machines", which sold 40,000 units, that gives Victory somewhere in the vicinity of a quarter-million to play with. So how has the label contributed to the scene (or taken from it)? Let's list the good and the bad. They advertise everywhere (little zine to established magazines), product quality is good, distribution is starting to hit Media Play, and the representation of bands is diverse and interesting. No major complaining here except that a couple of new bands should be added to the roster soon (Refused, from what I hear, has joining the ranks).

In all, I don't want to try to diss either of these labels because I like the music coming out on both- alot. But I honestly think Revelation is becoming an 'exclusive club' that serves the majority and doesn't do enough for the scene that spawned it's creation. Victory, on the other hand, is giving the mainstream a taste and welcoming it's curiosity while never losing touch with the small guys (in fact encouraging them) by contributing to distributors, fanzines, and promoters direct. Though I'm obviously not going to judge the quality of a band by their label I'll say that the label, and it's dedication to it's audience, should be taken into consideration. Just look at the flak Epitaph now gets. Please continue to support small labels because they have alot to offer that some of these giants don't.

PLANET LOUISVILLE...



The look on Duncan Barlow's face is one of stern concentration. Like every movement requires total harmony between mind and environment. Funny that should be mentioned considering the tact at which he plays his guitar with precision, or bongos, or the carefully orchestrated voices that loom over songs eerily. See, the frontman behind Victory recording artists Guilt is no ordinary fellow. And neither is this band.

Guilt started around 1992, after Barlow left the now-

infamous Endpoint. As their songs were anthemic and emotional, Guilt plays a more desperate, eerie, yet powerful form of hardcore.

Often incorporating bongos, tribal drumming, pre-recorded voices, and duel vocals into their live set makes Guilt a refreshingly exciting act not to be missed. But there's also plenty of hardcore too. So check them out when they come to town. You won't be disappointed. And look for "Bardstown Ugly Box", their newest.

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enkindel

Recently on a jaunt to one of my more frequented cities, Buffalo, I caught a show featuring the talents of Louisville's own Enkindel (purposely spelled that way) for the first time in over a year. I remembered the first time I saw them and how impressed I was at their performance. Then I also remembered that it had been quite awhile since I threw on their Initial Records seven inch that was so rad. So I knew that requests for those songs was definitely in order that night.

Then I also remembered that Enkindel has a new record out that they're touring in support of called "Some Assembly Required", also on the Initial label. The record itself is straight up fun rock with a hardcore tinge and tons of emotion. As singer Mark Brickley put it that night, "what are you here to do tonight? Just stand around and watch? This is rock and roll man! I want to hear some stadium style screaming!"

All in the crowd did our best cock-rock beer cheer that we could possibly belt out while trying to keep pace with Brickley's one shot-after another stage antics. After asking them to play "Open Fields", off the seven inch, he quickly quipped, "What do I look like, a jukebox? I want to see some quarters!" No sooner were the words said before a hail of change littered the stage. Finally the song was played, goal achieved.

So, if your looking for a good band that will make you laugh and then play a good tune bound to make you sing along, kick around, and even get a bit weepy eyed all at once check out Enkindel when they hit your town.



: YOUR SCENE HERE :

They give us nice weather, lots of new houses, and the biggest mall in the Carolinas. Not to mention a good fistful of that rock music the kids like so much these days. I spent a week in Winston-Salem, NC to see a good friend and disturb the locals.

Recently I ventured on a plane for the first time in my life to North Carolina to visit my good pal Stan. Remaining optimistic I kept reminding myself that there will be more than just tobacco fields and rednecks. After experiencing flight (which is something everyone should experience) my optimism paid off. I was actually quite surprised by the state of this...state. Though most activity was centered in Charlotte, I stayed near Winston-Salem, which is about 80 miles North. There's the city itself and then there's the sticks, where my friend lived. But even the sticks are nice. See, this part of the South wasn't backwards or trashy. In fact, it was one of the fastest developing places I've ever been in. Developments were springing up everywhere and every house was built to show that people here weren't hurting for cash. From what I read, North Carolina is the second fastest growing state in the country while my home state of New York is right at the top of the list of people moving out. I can see why.

Anyway, so your stereotypical Southern mentality wasn't really prevalent but there were little things that were different. Most noticeable was the fact that smoking was allowed in public places and encouraged it! Needless to say, straight edge was a very obscure concept where I was. Second, most everyone was Baptist, real Baptist. For instance, someone's Mom told us that she didn't mind us swearing but there would be trouble if she heard 'the GD word'. As a note of caution if you're down there- keep religious outbursts to yourself if you want to live.

OK, enough of the little cultural standouts, moving on to the important things- entertainment. North Carolinas not huge and getting to cities like Charlotte

and Raleigh (where most of the happenings are) are not too far but as for Winston-Salem there is one word for finding someplace to hang out: **Pablo's**. Right in downtown you'll find Forscythe Countys leading hangout for all the punk rock, skater, goth, youth of the area. It's an abandoned warehouse split in half with a coffeehouse on one side and the dirtiest hole of a club complete with couches, video games, and a makeshift stage you'll ever see. Many nights you'll be able to see awesome local bands such as melodic rockers **Euphoria**, the post-punk styles of **Daub**, or the sonic hardcore/thrash of local faves **Code Seven**. National acts occasionally pass through as well, including Syracuse's own Earth Crisis who are scheduled to play

So, as Stan took me through the punk rock haven that was just as populated inside as was the sidewalk and parking lot outside, I saw a couple of bands that had far to go before earning any notion of being good, but I was entertained nonetheless.

Again, hardcore isn't really big down there. There's **Significant Records** and the now-defunct **Naked Angels**, and most recently the chugging sounds of the newly resurrected **Seed** (formed from members of **Iodine/Line Drive**) that totally rock and should be playing gigs real soon. Due to the heavy influence of the tobacco industry on the area straight edge is not huge but vegetarianism and veganism are catching on and one can often stop in a restaurant or supermarket to find some good natural offerings. Also, for all your musical interests from classical to hardcore, check out the **Record Exchange** off of **Hanes Blvd.** for all your needs musical. I mean all. Used CD's in top condition sell for half of what you'd see in the mall and you're bound to find plenty that the mall doesn't offer.

But that's all I have to say 'bout that (wait, Gump was from Alabama, sorry I'm such a cornball Yank). Definitely travel down sometime because if there's too much cold here in the North it's really beautiful down there (plus there's a building downtown shaped like a huge erection) and everyone's got central air. Thanks to Owen, Dave, and Gavin for the great music, Kelly, Rochelle, Melissa, Randy, Chris, Shawna, Misty, and Alyson for being super nice people, Robin for rocking my world when I didn't even know you, and especially the Geteks for letting me

PHOTO AT LEFT
OF SEED AT
PRACTICE



If you have something to say about your town, a directory if you will, to out of towners send an article and photos to: YOUR SCENE HERE

This is the part where I check the embarrassing section of my musical collection. Ya know, that MC Hammer tape you thought was cool when you were 12 and kicking your Nike imitations with the tongue hanging out. Or the Styx album that helped blossom the jean jacket wearing, one month-longer-than-it should be haircut, spiked wristband sporting, budding headbanger in you. Well, some of these records are so delightfully tacky that they've been the subject of more bashings than Elvis has made appearances at gas stations, and frankly, the Vanilla Ice's, Motley Crue's, Ozzy Osbourne's, and Gerardo's have been played out.

Naw, it's time to really go below the belt and dig out the really fungus-laden crust of music's undergarments. Look in your mom's, or your older brother's, or even (God forbid) your own stack of warped and dusty tapes (or 8-tracks, or records), hiding like skeletons in your closet, and see if you own this little gem.....

Um... that's not mine....

the Jackson Five- Victory

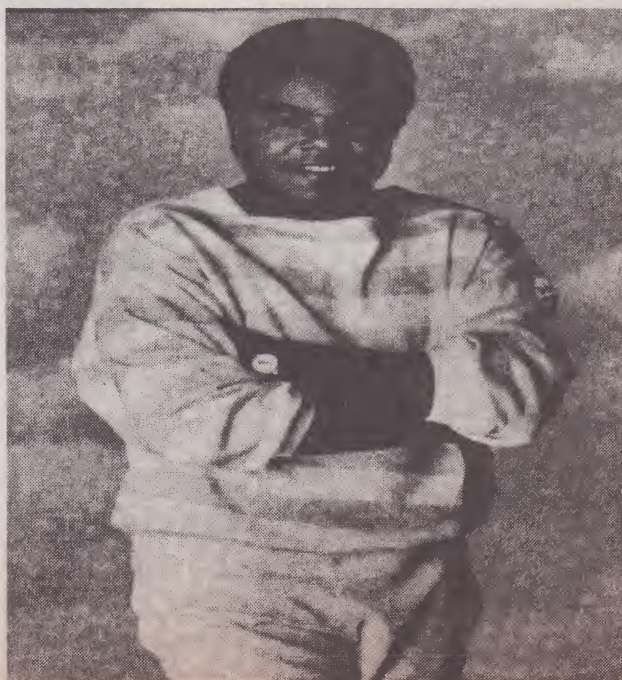
1984 was not exactly noted as being the big comeback for the Jackson Five for obvious reasons. In fact, I can't really think of anyone who was asking them to ban together for yet another round of horrible sounding synthesizers, ugly outfits, and enough gheri curl to effectively keep NWA from emerging four years early.

In fact, just looking at the order of the songs gives listeners a taste of the range of emotions they're bound to endure in this hunk of vinyl that, thank God, came out before CD's were in wide use (limiting it to only two formats): the initial fear- "State Of Shock", the void of any substance- "Wait", the summation of experience- "Torture", and finally ending with listeners post- Jackson reunion condition- "The Hurt". I think I'd rather listen to Linda Ronstandt chew glass over road construction sounds for an hour than to be subjected to the battling choruses of America's most fucked up family attempting to sing before their noses slide off.

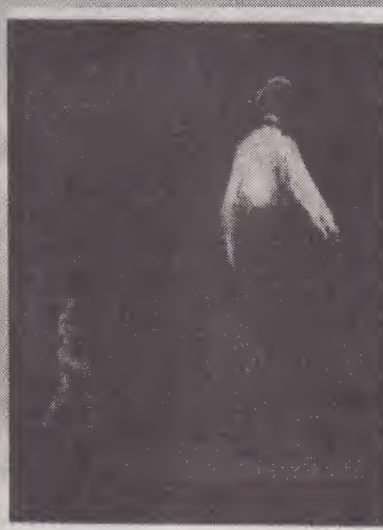
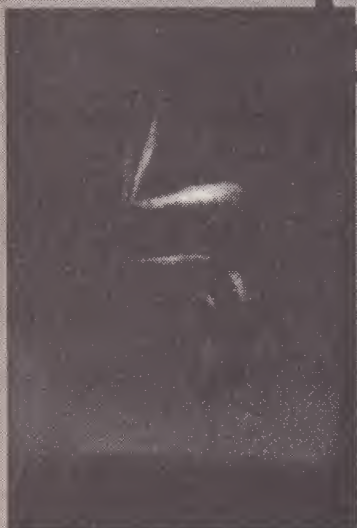
But the album's cover shows promise. From the optimistic viewpoint of this editor and writer, it appears as if the highway in which our subjects are standing on is being sucked into some cataclysmic vortex which probably whisked away the mystery '6th' Jackson who shows up here. We can only hope that it's gravitational pull can drag Tito's tubby ass into oblivion. But now I think I see the whole

picture. They came with a mission (as noted by the serious look and Mod Squad in spaceman gear outfits) and it was to cause the realization that cheesy pop must be destroyed but would eventually only mutate into the likes of Lisa Lisa and the Cult Jam. In this respect, they achieved 'Victory'. All I achieved was a desire to review the entire record on 'mute'.

OH, THE HORROR OF TITO



Sensefield



In the average persons mind Sundays are reserved for church and hardcore matinees. Well, maybe not so much the latter, but for me those matinees far outweigh attending mass by a longshot. And then there's Sensefield, who seem to combine both of these into one. No, they're not a Christian band but they are very spiritual. Like that scene in 'The Blues Brothers' where James Brown is preaching over a choir and the church patrons seem to be possessed by the music, dancing and flipping and moving in all directions. Well, that's how a Sensefield show is- you can feel their brand of melodic, rocking music moving you to sing along or dance. I sat down with drummer Scott McPherson to see what the deal was with their music, their new record 'Building' on Revelation, and their recent signing to Warner Brothers.

RYAN: First a little backtracking. Sensefield is basically the same people as Reason To Believe. Why the change and what do you feel the difference is?

SCOTT: I'm the difference. I'm the only one who wasn't in that band and they were tired of playing that style. This band (Sensefield) broke out of, reasonably, any typecast that they were put into. They now could be whatever and they wanted to express themselves in a more melodic way, a more mellow way. You wouldn't be able to do that playing hardcore shows. It's still even hard for Sensefield. We play amongst these bands who are, like, screaming and everything. It's quite a blessing and it's quite surprising that there's acceptance for us in this scene.

RYAN: Yeah, so how do you feel about being more of a rock n' roll band and having your core audience in the hardcore scene?

SCOTT: Well the thing is we don't really consider ourselves a rock n' roll band. Hey, you can join in at any time (motions to guitarist Slow Johnny)-

JOHN: Well John (Bunch, vocalist) is doing an interview over on the side.

RYAN: Oh just say something over there, come over here and blurt something out. 'Hey, that was quite witty!'

SCOTT: To me, being labeled a rock n' roll band, that's sort of a first. Ideally what we want to be known as is a band without a label. I know people want to attach labels but we're-

JOHN: Here, have some money (gives Scott his cut of the earnings). We're not in this for the money!

(laughter)

SCOTT: Oh thanks, uh, that's something else, nothing to do with the band...

RYAN: 'Yeah, by the way, after this you owe us twenty bucks for the interview kid'. Oh, OK sir.

Anyway, this has to do with Revelation. They used to be a big punk/hardcore label. What do you think about them growing from that kind of label to more of an indie rock label?

SCOTT: OK, I know that you need labels for things but Revelation was the epitome of punk and hardcore. So it is a giant step for them but I think it's also very good that Jordan has offered people an alternative. Because when Rev started there were probably just a handful of labels offering hardcore. That's how they shined- because they had the best hardcore bands. Now there's enough people doing that and he wants to do something different. Tastes change, people change. I think it's good because people who like hardcore music can like all sorts of music. In this world we need to have open minds and diversity. I mean, you

don't have to like it but at least he's offering an alternative to what's out there.

RYAN: Why was there a big delay for 'Building' to come out?

SCOTT: When we first started recording that album it was October of '94. It was the end of our first year of touring and we were gonna go in to record a 7" maybe. The idea started that we'd record a few songs for that and it just turned into recording alot more stuff. It kind of took it's own course. We didn't really have control over it, it kind of dictated to us what was going to happen. Actually, from the time we started to the time we finish-

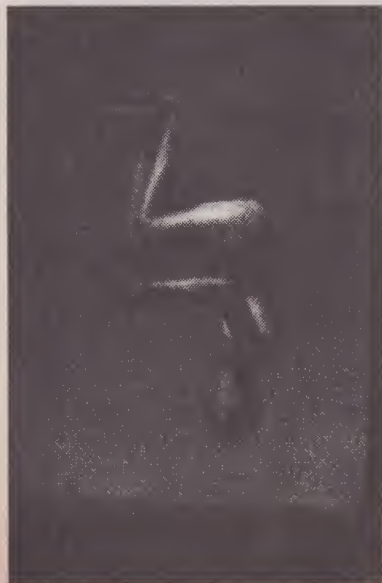


ed was just last month. It was finished recording in about March of '96, so it was one whole year of recording. Then it went through alot of different mixes because we couldn't get a mix we were happy with. And it went through some different versions where some songs were on earlier versions and some weren't. Then major labels came in and some negotiations had to happen. And for Revelation to put it out, according to their plan, they gave support in the form of ideas. Like, Revelation doesn't have alot of ideas on how to market an album. See, I don't know if Rev wants to be huge but they do want to grow and reach more people. They don't know how to do that but, with that support, I guess this will be their chance.

RYAN: Speaking of the mixes, how did you get in touch with Andy Wallace? I know he's worked with alot bigger, heavier bands like the Rollins Band and Helmet.

SCOTT: I think Ritchie from Into Another was somehow responsible for that. He has a relationship with Andy Wallace's manager or lawyer or something and told him that he should do this, this is good. So it was in conjunction with a couple people telling Andy Wallace, you know, you might want to do this. So he had some free time and did it. It was great.

RYAN: I don't know if lyrics are your territory at all but stuff on "Building" seems to be more down to earth compared to 'Killed For Less'. You must get this all the time but do you want to comment on



how many people find religion in your music, with all the 'lords' and 'gods' that are in the songs?

SCOTT: I think with this band and my experience being a member of this band it's constantly putting us in touch with people who associate that with us. But John (vocalist) uses those words alot and they're just words that aren't attached to any religion. That's the line people draw. We're all into people interpreting a song the way they desire to. If they want to draw that line they're the ones drawing it. The fact that we use those words doesn't mean we're religious. There's spiritual aspects to the band but I mean, it's not any one denomination, religion, or anything. It's only the fact that music is art, and art is a gift from something. And we're grateful to be a part of it.

RYAN: Yeah, like when you hear good music you can feel it. Like, who's pulling the strings to make you move or dance?

SCOTT: And that's beautiful. It's a positive thing moving through us, it's a positive energy. John doesn't sit down and decide to write about a certain subject, it comes to him and that's what he writes. It's like our songs, they come to us and that's what we decide to play. We submit it for your approval and if you like it you like it, if you don't you don't.

RYAN: So between 'Killed For Less' and 'Building' the concentration went from being focused on a higher power to being focused on other people and things.

SCOTT: Ya know, he may have had the desire to push out of what was talked about so much on 'Killed For Less' because we got alot of feedback on that and that's not all we're capable of. We all try to push ourselves beyond our limits.

RYAN: Finally, how do you feel about Warner Brothers and what you can achieve with them?

SCOTT: Well, I know major labels are perceived as, like, the evil cooperation but they can serve as a greater good. We've been doing this band for almost six years and we've been introduced to about as many people as we can be introduced to by being on Revelation and touring the way we tour. And it's been the greatest experience of all our lives. So hopefully our future will get us in touch with more people who will be attracted, become attracted to the music of Sensefield. We don't want to be forced down anyone's throat, that's our main concern. We just want to give others the chance to hear us. If they like it then they like it and that's good. Like you said, music can touch a part of a person that alot of things can't. In this world of commotion and negativity you need something that can touch you and lift your spirits. Music is something that can do that. It's very tangible, people can really feel it. We feel that when we play, a crowd gives off an energy. So, it's not really us playing to them, it's an interaction and that's the beauty of a live show.

RYAN: Another thing about the big labels is that they're so interested in searching this type of music that they haven't touched on too much. And bands are so steadfast in their ethic that, you know, 'we're not going to be exploited', that labels will bow down to the bands. That's the good thing. A big label can't be bad if they're serving your needs instead of just buying your music.

SCOTT: It is the new way of what's going on in music. The people's voice is dictating where it's going to some degree. There are still a large number of people who just take what's given to them on one level or another. I don't know if there's anything you can do with those people except give them a positive message, be an example of something good instead of something negative. Hopefully, that's what we do. We don't preach anything. We just want to be about the music, that's it. We're not a political band, we're not a religious band. It's about music and the feeling you get from playing music.



AT A DISCHORD WITH DC

R: Is everyone in Damnation from DC?

K: Yeah, everybody. They've all been involved in DC punk/hardcore scenes.

R: What about it influenced you?

K: I've never really been influenced much by the dischord scene. If you're younger there's not a whole lot of opportunity to be into that scene because it's all run by guys who are around thirty. They're not going to be able to relate to people who are younger, even people my age.

R: If you could describe the sound of Damnation what would it be?

K: ...mean. Mean and depressed and, well, that's about it.

R: What I noticed from all the records is that, first, you and Mike both write the lyrics. But both of you seem to always write about dreams. What's the connection? Is it supposed to be some abstract representation of other things?

K: You can look at dreams in a lot of different ways. A lot of people do drugs to get away and have this fantasy life. So we're kind of writing about a fantasy, you know, where for instance if you hurt animals then you are hurt. The song 'Damnation' is about what goes around comes around. 'No More Dreams' and 'On A Pale Horse' are about the idea of when you meet people and think 'they're happy, why can't I be happy too?' But they're happy because they're not caught up in heavy issues in their mind. Their biggest concern is 'what will I wear today, what do I eat today'. Mundane stuff. And that represents a lot of people in society today unfortunately.

R: So do you think they're living their own dream?

K: Well, yeah. Imagine being happy by just finding the right pair of shoes to wear and being satisfied, or fulfilled, for that day. I can't do that, Mike can't do that, a lot of hardcore kids can't do that and that's why they're in this scene—we're all looking for something.

R: From growing up and around DC do you try to implement that particular sound into your music at all?

K: I really don't know if it's there or not. I can't step back and look at it. It's weird. When people say 'the DC sound' they're usually referring to the Dischord sound. But as long as I've been around there's always been a whole separate scene. Like Damnation and Kerosene 454 are two totally different scenes that won't crossover crowds. I don't know how many they play to but in DC we play to three or four hundred kids. In fact, the Dischord scene has really died out in the last three or four years.

R: Because of its exclusiveness?

K: It doesn't generate young blood that hardcore has. It's not as open-minded, as I've observed, as the younger people in hardcore.

R: Well, I wanted to focus on newer DC bands to expose how that sound has been mutated and how new things are being done there. What do you feel about bands such as your own who are doing that?

K: It's kind of funny because we're not conscious of it but at the same time that's the music we've all been around. My first bands were Swiz, Soulside-Dischord bands. So that's the scene we've been around for a long time. We can't help but have that in our blood—it's what we grew up on. But there's other stuff like New York hardcore, whatever comes in. That influenced me, metal bands. So being in DC influenced me, whether I want to say it or not. And it influenced us as a band. That area did influence us and if it manifests itself in any way than it does, but it's not a conscious effort.



R: What is damnation and who is damned?

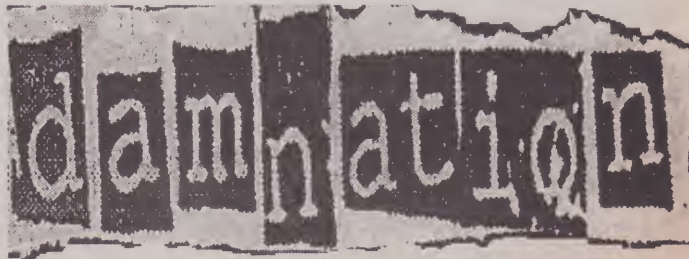
K: I think we're all damned. Most of us are. If you're a compassionate human being then there's no way you can reach out and do all the things you want to do. Therefore, this mundane life is unattainable. Like how many Americans can say they're satisfied? You only live once so why are so many people living so miserably? You got a car, a family, money, but your miserable. What does it mean? It doesn't mean anything. So you're damned because that's what you let yourself turn into.

R: You let it become yourself.

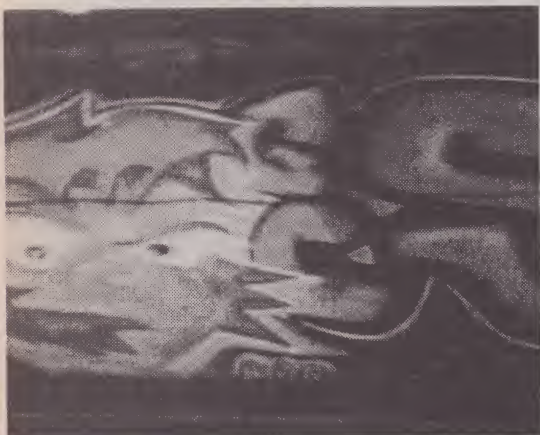
K: Yeah. And if you let your dreams die then you die. You can keep living but your already dead—that's the point of the whole 'dream' part of our music. It's about dreams dying.

R: So when you seriously got into doing the band full time was the ethic centered around that particular idea from the start or did it evolve into that?

K: I think it grew into that. When we got together we went with 'Damnation' because that's who we are—people who are interested in how the world is right now. There's not much you can do about it and you have to make the best of it. Another thing is a lot of people say we're real depressing but it's nice to have someone to relate to. A lot of people who are unsatisfied who find someone in the same situation, that's good. To be able to say 'these guys know what I'm going through'. A lot of kids in hardcore are like that. You're never all up. It's all ups and downs. Bands like Farside can get you all happy for one part of your day and then there's bands like Damnation for the bad part of your day.



ART IS...

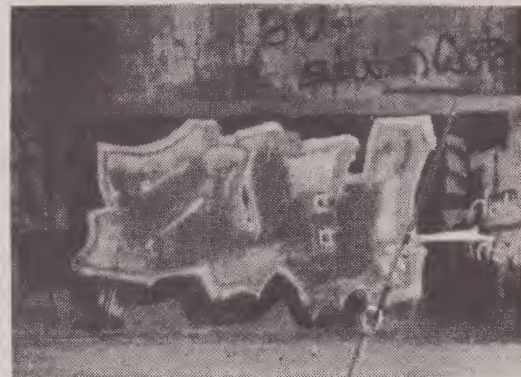


part 1: FROM OUTER SPACE TO COBRA TO THE LOCAL SCENE, by Lando Calrissian

If bombing isn't added to the serious art history books in the next five years there's going to be a world war. Along with punk and hip-hop, graffiti (which is historically part of hip-hop on the broad cultural scale) is the most important art form to come out of the late 70's. Subway bombing is not what it used to be, but now the new schoolers are hitting freight trains. Now that's how you get cross-country props! It won't be long before some daring individuals start hitting up commercial airliners. By 2010 I want to see a fucking space shuttle entering into orbit with some dude's name on it in black and gold. I just wonder if Krylon or Rustoleum will make a line of spraypaint that can stand the rigors of re-entry into the earth's atmosphere. I think the greatest conceptual moment in the world of tagging occurred on that cartoon, "The Tick" when that Chairface guy blasted part of his name (CHA) onto the moon with a laser. Didn't Cobra Commander try to put the Cobra insignia up there too? But humbly speaking, on a more local scale, I've only been involved in the underpass-art movement in a very casual, semi-productive way (meaning I might do a burner during summer vacation). But I have to give a lot of respect to our local crew, Grafcore. They do stuff I don't have the balls to pull off. No one fucking cares if you have a nice piecebook, you need the actual burners to prove your skills at this. And those kids have them in spades.

Along the entire New York Thruway, from Albany to Buffalo, only Syracuse has a volatile graf scene. I'd like to encourage anyone who thinks they are punk, hardcore, hip-hop or all three to rack some cans and put their name up. Syracuse and it's environs has a lot of underpasses, bridges, tunnels, mini-malls, warehouses, reservoir, and other surfaces to get respect on. I've already seen the future of local graf and it is Shone with his monumental silicone graphics style. This truly 3-D technique only caught on internationally in the past couple years and already he's mastered it. If I were an authority figure of some kind I would give him a full pardon if he jacked someone for going over one of his pieces, abso-fucking-lutely. Peace out brothers.

an issue always has two sides. 'yes, your right' and 'no, your wrong'. i'm going to skip bringing two sides into this because two sides on the same side is just much simpler than doing a point/counterpoint. plus you get to see two views regarding this art f o r m .



part 2: OPTICAL ETHICS OF THE POP-ART SPECTRUM, by Kaiser Shoesay

Like walking into an urban museum colors surround the cityscape. The otherwise deteriorating buildings flourish with artistic beauty. When I wait in my car beside the railroad tracks as the train passes by I hope that the next cart will excite my optic nerves. Every month when "The SOURCE" hits the newsstands I flip past the 'Heavy Rotation singles' department and go straight to the documentation of street art. Do I think that graffiti is cool because it's illegal? Honestly, that's part of the excitement. But the larger reason is that painting still life can be boring as hell. I let my artistic talent slide away a few years ago when I lost time and my attention shifted to other interests. I used to be able to paint a hell of a nature scene, break out the India ink for my own and my friends super hero creations, and spend nearly twenty bucks a week on comic books. I still think that Frank Miller and Geoff Darrow do absolutely mind-blowing things with a pen and paper, as well as Raze and the fellas at Top2Bottom. It's more these days that I'd rather look at and study the art of others that to do it myself.

That's why graffiti is so awesome. If done right and not just some scribbling of paint across a wall it can be rad. Keith Haring (RIP), when not doing cool stick figure paintings, was busting out his can control. In New York City, if you come in on Queens Blvd. they left a huge wall on the side of the highway with one of his murals looking right at you in memoriam of the late artist. That's beautiful. In a park in the city I live near they let some artists do a mural that had nothing to do with their tag name or whatever, it's just a great piece. In an alley elsewhere in the town they let local graf artists take up some one hundred-plus feet of space to display their skills. It looks awesome. I've heard about competitions in LA where they give artists a wall and let them do whatever and they get judged and win prizes. So why the fuck do authorities bust on artists?

Whose going to care about art on the side of an abandoned building? Or the psychos who bomb billboards before the real advertisement goes up? I can understand that a store owner would get pissed over a kid tagging the side of their store but hell, that's a blossoming talent. You got to practice somehow. Bringing it back to comics compare how they were on trial in the 50's and X-Men on Saturday morning cartoons now. Now apply that to graffiti in the coming years.



WHERE WERE YOU?

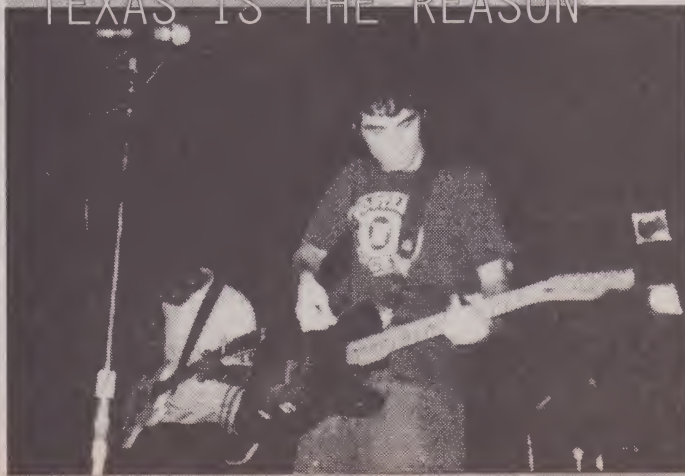
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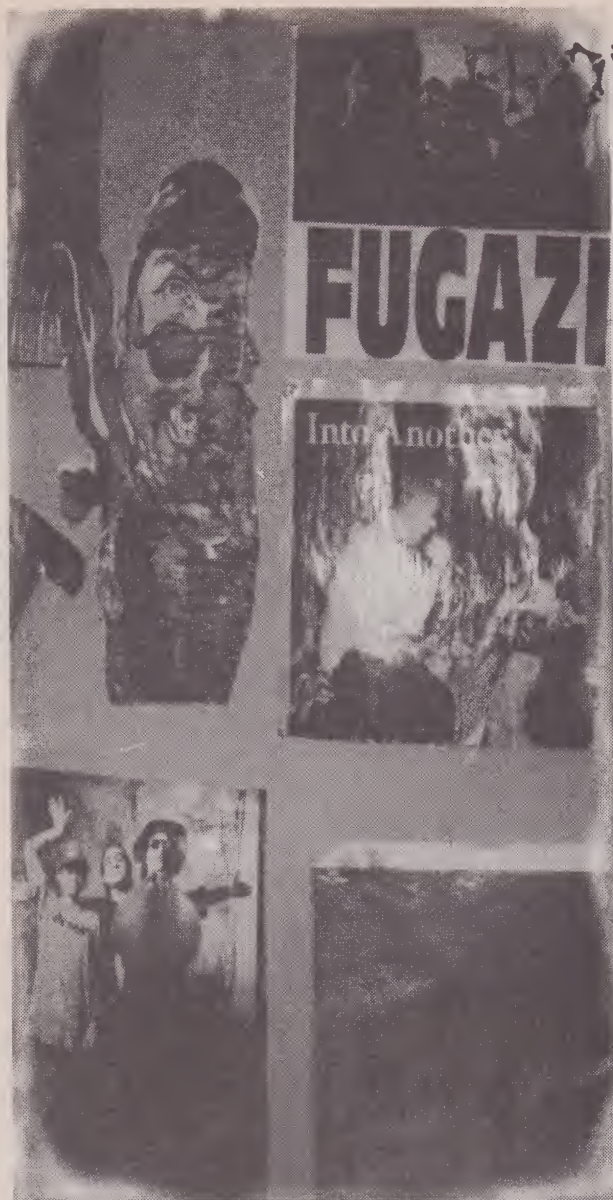


WHERE WERE YOU?

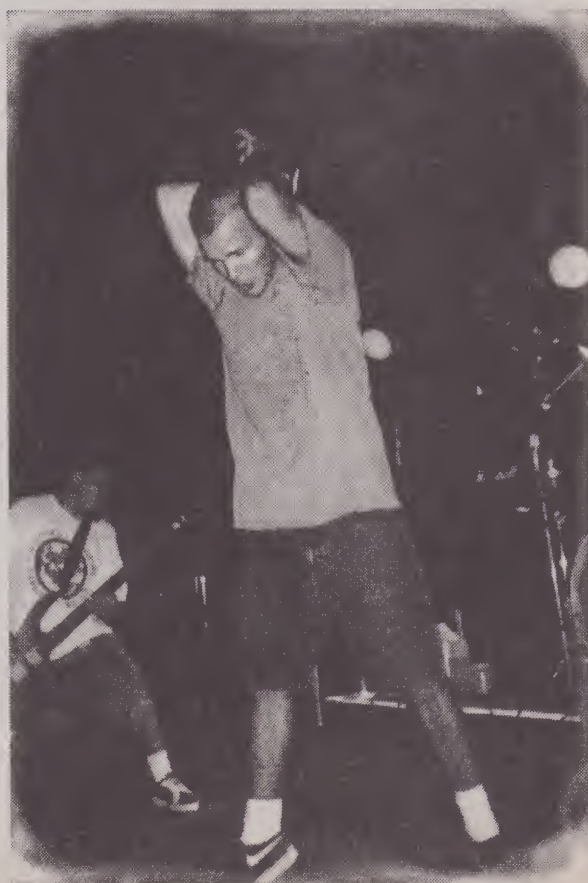
454 BIG BLOCK

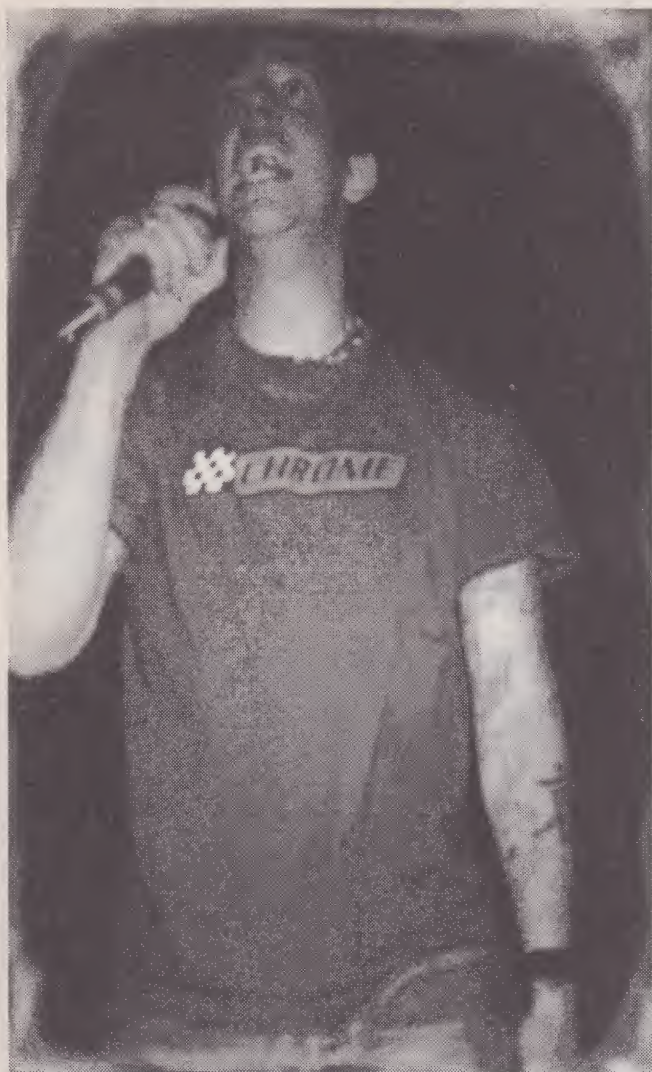
TEXAS IS THE REASON





I in my room **I** go to an-
other dimension. It's not
even a room.
It's a universe. It's
my solitude. A **haven** away
from the **haven** of music and life. **I**
know how to es-
cape. All **I need** is a
press of a button and **I'm** back...





...I know them and I feel
those things. My room- no,
my universe- is not
uninhibited •

Look at them- they are
not humans in movement,
not humans cre-
ating sound. They
transgress into energy.

We are all con-
duits to the elec-
tricity. We



are pulled by
strings un-
knowingly,
moved by the power.

In my room I'm watching
their piercing
eyes and eclectic
sounds from a stage in my
head...





...I want to use all my energy and **smash** everything **wrong...**



...How can I ever face my house, the outside world, without thinking that I've set foot on another world. The music owns me, the walls speak, it's my inspiration. I'm a different creature when the music hits me.



PICS (in order)- Downer, Ritchie of Into Another, Shift, 108, Deadguy, Orange 9mm, and CIV

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